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this country feels himself to a certain extent aggrieved. Whilst ignorance on music and musical matters amongst the majority of men professing or patronising other arts and sciences remains simply passive, we may continue to look upon it more in sorrow than in anger; but when it takes the form of an active demonstration of conscious superiority, it is time for all who feel the true mission of music in the world to speak out boldly and decisively in its defence. The Athenæum Club ranks amongst its members many eminent names; but there are some whose only claim to election rested upon the fact either of their having hovered about art and science long enough to speak with an affectation of enthusiastic admiration upon their manifold beauties and wonders, or upon the possession of a title and fortune which enabled them to purchase the right of mixing on an equality with their superiors. We have no desire to know the names of those twenty gentlemen who, whilst professing a love of art, would willingly assist in ostracising an artist; but we have little hesitation in hazarding an assertion that the whole of them will be found in one of the two classes of pretenders we have just described. A club thus constituted should be careful of drawing public attention to it more than is absolutely necessary; or it may become a question, on the admission of a man of real eminence into this exclusive assemblage, on whose side the honour lies. The veriest snob in England cannot ignore the fact that music is every year obtaining a deeper hold of public sympathy—is slowly, but surely, asserting its place amongst those arts and sciences which refine and ennoble the human race. The unanimous election of Mr. Costa into the Athenæum Club would have been a graceful recognition of this fact from a body of men who are, at least professedly, devoted to the intellectual advancement of the people. True, he has been admitted, in spite of his twenty opponents; but not in a manner particularly agreeable to the feelings of a sensitive artist. It has been said that Sir George Smart was elected a member of the Club, not as a musician, but as a knight; let us hope for the time when a titled professor may be elected, not as a knight, but as a musician.

#### MR. JOSEPH BARNBY'S CHOIR.

THE third Subscription Concert, which took place at St. James's Hall on the 22nd ult., was a severe test to this Choir, every piece being given without instrumental accompaniment. The rapid improvement of so large a body of vocalists speaks forcibly in favour of the method of training pursued by Mr. Barnby; for all who have had the conduct of a choir know how difficult it is to combine power with purity of tone, and to increase in numbers without diminishing in delicacy and precision. Amongst the part-songs entitled to the highest praise for execution were Mr. G. A. Macfarren's little gem "The Three Fishers"—a setting of Kingsley's beautiful words so thoroughly sympathetic with the poetry as to elicit an universal encore—Mr. Joseph Barnby's well-known "Sweet and low"—also most deservedly re-demanded—H. Leslie's madrigal, "My love is fair," and Mendelssohn's eight-part Psalm, "Judge me, O God," which narrowly escaped the same compliment. These were given with so much feeling, refinement, and vigour as to delight all hearers; the gradations of tone being duly observed, without the slightest attempt to produce sensational effects. A new part-song, "Oh my love's like the red red rose," by Dr. Garrett, was also highly effective; and Mr. Walter Macfarren's "Spring" is another welcome addition to the rapidly increasing store of modern part-

music. Miss Agnes Zimmermann's "Good Morrow," Mr. Henry Lahee's "All ye woods," Mrs. Mounsey Bartholomew's "Golden Age," Mr. Henry Smart's "Curfew" (one of the most characteristic of his part-songs), Benedict's "Old May-day," and Miss Macirone's "Sir Knight, Sir Knight," were also included in the programme, and received with the utmost favour. Mr. Sims Reeves was in excellent voice, and delighted all Beethoven lovers by his exquisite rendering of the "Lieder Kreis," a circle of songs unequalled in the whole range of tender and impassioned vocal music. He also gave Mendelssohn's simple and charmingly melodious song "To the absent one;" and as if to show how violent can be the contrasts in art, he afterwards declaimed with stentorian power a patriotic effusion (with chorus) called "England yet," the composition of Mr. Benedict, who has certainly done better things, and most assuredly will never do worse. Madame Patey-Whytock gave an elegant song, by Mr. Joseph Barnby (accompanied by the composer), called "The wrecked hope," which was unanimously encored; and she also sang Moore's "Meeting of the Waters," with the truest feeling for the beauty both of the melody and the words. Mr. Willem Coenen gave a dashing and effective rendering of Chopin's Polonaise in E flat on the pianoforte, and also two of his own compositions, receiving after each performance the most enthusiastic applause. The pianoforte accompaniments to the solo vocal music were played by Mr. Benedict with the care and finish of a thorough artist; and Mr. Joseph Barnby conducted with his usual steadiness and precision.

#### MR. HENRY LESLIE'S CONCERTS.

THE performance of Handel's *Acis and Galatea* was an interesting feature in the Concert of the 26th March. Mr. Leslie's admirable choir has so often covered itself with glory during the present season that it can afford to be told that the choruses in Handel's *Serenata* were not given in that irreproachable manner which we have so often remarked upon; and indeed we may add that the orchestra seemed occasionally strangely at fault, as if indeed the performers were trying over their parts at rehearsal, to see if they agreed. The fine chorus, "Wretched lovers," was, however, given with excellent effect; and the perfect manner in which the conductor can control the tone of his choir was especially observable in "Mourn, all ye Muses," which was in every respect a thoroughly successful performance. The principal vocalists were Madame Lemmens-Sherrington, Mr. W. H. Cummings, Mr. Vernon Rigby, and Mr. Santley, all of whom we need scarcely say fully sustained their reputation; Mr. Santley, as usual, receiving an unanimous encore for his magnificent rendering of "O ruddier than the cherry," which he has now completely made his own. Whatever shortcomings may have been observable in the choral portions of *Acis and Galatea*, there can be little doubt that ample amends was made for them in Mendelssohn's eight-part Psalm "Judge me, O God," which was given so finely as to be unanimously re-demanded. The choir had also ample opportunity of proving its true strength in the "Sanctus" from Bach's Mass in B minor, and the "Kyrie" from Schubert's Mass in E flat, the former especially, in spite of its immense difficulty, being sung with the utmost truth and precision. At the next Concert, in addition to a very excellent selection of choral music, all of which was given with much effect, Mr. Leslie had secured the services of Mr. Charles Hallé, who played Beethoven's "Sonata Pastorale" in his usual admirable manner; and on Monday, the 6th ult., an extra Concert was given, the programme of which was entirely composed of sacred music.

#### CRYSTAL PALACE.

A PERFORMANCE of Mendelssohn's music to *Edipus* has been amongst the most noticeable features of the Saturday Concerts at this establishment. The composition was given with the care and finish to which Mr. Manns has now thoroughly accustomed his audience. The last

of this series of Concerts took place on the 25th ult., when the most important item in the programme was Beethoven's Choral Symphony, the principal singers being Madlle. Enequist, Miss Julia Elton, Mr. Wilbye Cooper, and Herr Wallenreiter. On Saturday the 2nd inst., a representation of *Edipus* in the Handel orchestra, with a chorus of 1000 voices, is advertised; and will no doubt attract a large number of the admirers of Mendelssohn's noble music to the Greek tragedies. The *Reformation Symphony* will also be given on this occasion.

#### HER MAJESTY'S OPERA.

As we predicted, Drury Lane Theatre, has been found admirably suited for operatic purposes; and although no novelty has yet startled the subscribers, the season progresses successfully. On the opening night *Lucrezia Borgia* was performed; and Signor Fraschini, a tenor who made his first appearance in England some one-and-twenty years ago, was warmly received as the hero. His voice is still good; and as an earnest and conscientious artist, in the present dearth of good tenors, he may take rank beyond many others who have merely voice to recommend them. A decided effect has been created by Madlle. Sinico, who in consequence of the indisposition of Madlle. Tietjens, undertook on one evening the part of the heroine in *Il Trovatore*; and Mr. Santley and Madlle. Kellogg are advancing in public estimation in every character they attempt. Amongst the most successful operas yet given this season we are glad to place *Don Giovanni*; Madlle. Kellogg's *Zerlina*, as might be expected, being a perfect realization of the little village flirt.

#### ROYAL ITALIAN OPERA.

Nothing of much importance has been brought forward at this establishment during the past month. The season opened on Tuesday the 31st March, with Bellini's opera, *Norma*, Madame Fricci sustaining the part of the Druidess before an unusually frigid audience. Verdi's ambitious and dreary production *Don Carlos*, and his more unpretentious *Rigoletto* have both been performed, the former work affording ample illustration of what we have so often advanced in these columns, that a composer shows his weakness rather than his strength when he seeks to escape from his own individuality. *Rigoletto* is genuine Verdi, but *Don Carlos* is imitation Meyerbeer. As Margherita in Gounod's *Faust*, Madlle. Vanzini has made a good impression upon the audience; and a new contralto, Madlle. Mayer, has also been well received.

#### GALLERY OF ILLUSTRATION.

The semi-musical entertainments of Mr. John Parry have deservedly taken their place amongst the most refined amusements of London; and we have now to record one more successful addition to those already well known. It is entitled *A Public Dinner*; and to all acquainted with Mr. Parry's wonderfully varied powers, it is scarcely necessary to add that every detail in this little sketch is filled in with the skill of a consummate artist. The speeches are admirable; and the Secretary's report of the Institution in aid of which the Dinner is given, is quite unique in its way. On the whole, we consider this one of the best of Mr. Parry's amusing monologues; and predict for it a long and prosperous run.

THE 130th Anniversary Festival of the Royal Society of Musicians took place on the 2nd ult., at the Freemasons' Hall, Alderman Salomons, M.P., in the chair. The toast of the evening "Prosperity to the Royal Society of Musicians" was proposed by the chairman in a speech which, however eloquent, and however kindly meant, more than ever convinced us that the claims of art and artists can never be so satisfactorily enforced as by one whose life and energies have been devoted to the subject he endeavours to advocate. Some appropriate remarks

were made by Sir Thomas Gladstone, in proposing the health of the President, respecting the cold and contemptuous manner in which music had been treated by the Government; and we trust that his observations may have some effect when the subject is again discussed by the legislature. The vocalists who assisted at the Festival were Madlle. Carola, Miss R. Doria, Madame Patey-Whytock, Mr. Wilford Morgan, and a very excellent Glee party, under the able direction of Mr. James Coward. Signor Tito Mattei (pianoforte) and Mr. Edward Howell (violoncello) also performed solos, and were deservedly received with much applause. The vocal solos were accompanied with much taste and judgment by Mr. C. E. Stephens. The list of donations and subscriptions read by Mr. G. F. Anderson, honorary treasurer, amounted to nearly £300, and included 50 guineas from Messrs. Broadwood, 10 guineas from Messrs. Ashdown and Parry, 10 guineas from Messrs. Novello, Ewer and Co., 10 guineas from Messrs. Kirkman and Son, 5 guineas from Mr. Lamborn Cock, 5 guineas from Messrs. Duff and Stewart, besides several other donations and life subscriptions.

A NUMBER of a periodical called *The Music Halls' Gazette* has been forwarded to us; which is, we presume, intended to call attention to the claims of these institutions upon public sympathy and support. If a journal devoted to a record of their proceedings can in the slightest degree tend to elevate the class of entertainment provided at these "Halls," we shall be amongst the first to welcome this periodical; but the special pleading contained in this number in favour of the insane trash nightly put forward at these establishments, will do much to degrade, rather than to advance, the cause.

THE revival of the "Ancient Concerts" appears to have been abandoned in the shape originally intended; but a series of "Concerts Ancient and Modern" will be given in their place, the design of which seems sufficiently good to ensure success. We have little faith in "revivals" of ideas which have been proved no longer useful by the fact of their having died out; and are glad therefore, that the aristocratic patronizers of these entertainments have adopted this new form in their appeal to public support. The first Concert, at which Handel's *Alexander's Feast* and Beethoven's *Ruins of Athens* are to be performed, takes place too late for a notice in our present number. The conductor is Herr Schachner.

MR. JOHN EVANS (bass singer, of All Saints' Church, Margaret Street) gave a very excellent glee and ballad Concert at the Hall, Store Street, on the 2nd ult. The principal vocalists, besides the Concert-giver, were Miss Emily Soldene, Miss L. Simester, the Misses Lyons, Miss Howard, Messrs. Leslie, Charles Heywood, Mansfield, &c. Madame Charlotte Tasker, R.A.M., and Mr. Jenks (pianoforte); and Mr. Paque (cornet), were thoroughly efficient on their respective instruments. The programme was varied and attractive; and the Concert was thoroughly successful.

THE members of the Chalk Farm Choral Society gave their second Concert at the Albert Hall, Bassett Street, Malden Road, Haverstock Hill, on Wednesday the 22nd ult. The chorus numbered 70 voices. The principal vocalists were Miss Ruth Elliott, Miss F. Pavey, Miss M. Pursey, Messrs. Escot, Hewman, Pink, Pavey, and Ball. Organist, Mr. T. Chantler. The solos were exceedingly well given; and the choral music was sung with commendable precision. Mr. Drage conducted with much ability.

A CONCERT was given on Good Friday, in the Lecture Room of the Caledonian Road Chapel (Rev. E. Davies), the programme consisted of a selection of part-songs, duets, glees, &c. The principal vocalists were Mrs. Hutchings, Master W. Hutchings, Messrs. Bright, Hayward, and John Collins. The several pieces were well rendered; and gave great satisfaction to a numerous

audience. Miss Ager and Mr. James Falkner (organist of the Chapel) presided at the pianoforte.

MISS KATE HARRISON, pianist, gave a very successful Concert at the Hanover Square Rooms, on March 31st. Herr Ries was the violinist. Madlle. Carola, Madame Ida Krüger Stoker, and Mr. W. H. Cummings, sang several songs with their accustomed effect. Mr. C. J. Hargitt conducted.

THE twenty-third Annual Record of the Musical Union, by J. Ella (the director and founder of the Society) is exceedingly interesting; not only on account of the minute reviews which it contains upon the compositions performed during the year, but for the gossip upon art and artists which runs so pleasantly through its pages. The Record is illustrated with portraits of Lubeck, Rubinstein, and Jaell, very excellently lithographed by M. and N. Hanhart.

MR. J. W. Coventry gave his Annual Concert at the Southgate Road Congregational Church Schools, Islington, on Monday, the 6th ult., when Handel's *Messiah* was given, with full band and chorus. Principals: Miss Emily Dixon, Miss Mary Ann Potter, Mr. J. Berry, and Mr. H. Bell; organ-harmonium, Master W. H. J. Coventry; conductor, Mr. J. W. Coventry. The Concert was very successful.

AN Evening Concert was given at Finsbury Chapel, Finsbury Circus, on Monday, the 20th ult., when Handel's *Messiah* was performed; the proceeds being devoted to the organ fund. Principals: Miss Marie Stocken, Miss Mary Ann Potter, Mr. Berry, and Mr. Bell. The band and chorus were most efficient. Miss Mary Ann Potter (organist of Finsbury Chapel) presided at the new organ; conductor, Mr. J. W. Coventry. The Concert was highly successful, and gave the utmost satisfaction to a very numerous audience.

WE have to record the decease of Mrs. Almond, a vocalist who, as Miss Emma Romer, was well known some years ago, when she played the leading parts in most of the English operas of the time, and also in many of the adaptations from foreign ones. She died at Margate, in her fifty-fourth year.

PERHAPS some of our readers may be able to answer the following question from a correspondent:—"Can you inform me where I might see, or purchase a portrait of Henry Lawes, who set to music the *Comus* of Milton, and who died in 1662?—S.H."

A DISTRICT has been formed out of part of the parish of St. Mary's, Whitechapel, and part of the district of All Saints, Mile End New Town, and the temporary church, called St. John's, erected in Charles-street, was opened on Wednesday, the 16th ult. The anthems "I will lift up mine eyes," and "Oh how amiable," as well as the rest of the musical portion of the service, were rendered by the choir of All Saints', Spicer-street. Mr. W. Reeves, organist of All Saints', presided at the organ.

A VERY interesting Concert was given by the Pupils of the School for the Blind, St. John's Wood, on Tuesday the 7th ult. Amongst the sacred pieces performed were choruses by Haydn, Mendelssohn, Spohr, Costa, and a new Anthem by C. E. Stephens, interspersed with solos upon the fine organ recently erected by Willis. In the second part, besides several part-songs and glees, Blumenthal's "Message," was well sung; and a fantasia from the *Huguenots*, and the duet sonata in D, by Beethoven, were effectively given upon the pianoforte by the pupils. The whole of the Concert reflected much credit upon the performers and their able teacher, Mr. Edwin Barnes. We are informed that within the past 8 years, no less than nine pupils have obtained appointments as organists, at salaries varying from £20 to £40 per annum; and that there are now two in the School competent to fill such situations.

THE Seventeenth Annual Report of the "Choir Benevolent Fund," shows that the Society is increasing in prosperity and usefulness. We are glad to see that it is the earnest wish of the Committee to provide for the widows of late members a fixed annuity, in lieu of occasional donations; and sincerely hope that the liberality of the well-wishers towards this excellent Institution will justify the carrying out of so laudable and desirable an object.

AN Entertainment entitled "An Evening with Mendelssohn," was given in the School-room of All Saints' Church, Spicer-street, Mile End New Town, on Monday, March 30th, by Mr. W. Reeves, Organist. A sketch of his life was read by Mr. Flavel, and illustrations of his works were rendered by Miss Chisholm, Miss McDonnell, Miss Mantz, Miss Dobson, Messrs. Tunstall, W. Reeves, Stanton, Foulds, Robinson, and Porter. Miss Mantz was the pianist, and Mr. W. Reeves the conductor. The chair was occupied by the Rev. W. Godbee.

HAYDN'S *Creation* was given by the North London Choral Association in Albion Hall, London Wall, on Friday, March 27th, the band and chorus numbering about 200 performers. Mrs. Richer sang very creditably "The Marvellous Work," and Miss Emily Dixon was highly successful in the solo soprano music. Mr. T. Coates (tenor), and Mr. E. Ladensach (bass), were also well received; although the latter gentleman was so indisposed as to prevent the possibility of his doing full justice to his powers. Mr. A. Merriman led the band, and the Oratorio was carefully directed by Mr. M. R. Bassett.

THE sale of tickets for the approaching Handel Festival at the Crystal Palace increases rapidly as the time draws near; and the prospects of the Festival are considerably in advance of previous occasions. Every facility will be afforded by the various railway companies for residents in the country to attend the performance. For the Great Rehearsal and the *Messiah*, there will be excursions from the Northern and Midland districts for a distance exceeding two hundred miles, returning the same evening; and for the three days of the Festival, trains will run at excursion rates. As the Season Ticket-holders will have the right of entry to the Palace, a numerous attendance may be confidently anticipated on each day.

A CORRESPONDENT writes to inform us that Mendelssohn's *Edipus* has been recently twice performed at Glasgow, viz., by the Choral Union, on the 24th March, 1866, with Miss Murray and Mr. H. Nicholls as readers; and in the Theatre Royal on the 2nd April, 1867, when the choruses were sung by a large body of gentlemen amateurs; and the play was produced with all the dramatic accessories. Mr. H. A. Lambeth conducted on both occasions. These facts are interesting now that this much neglected work is so prominently brought before the London public.

WE have received the following communication from a correspondent. "A Concert has recently been given in one of the Cheshire villages. After the programmes were issued, I understand those who had got up this entertainment, received a curious communication from the Clergyman of a neighbouring village. He objected to the Concert because they were going to sing two pieces ("See the Chariot at hand," and "The Carnovale") that his choir intended singing at their Concert in a place three miles off sometime next winter! I need hardly add that his objection was disregarded."

A Concert was given at St. Stephen's School-room, South Kensington, by the Victoria Vocal Union, on the 21st ult., in aid of the School Fund. The programme was strictly adhered to; and all present were highly gratified. Miss Marian Rock, (a pupil of Benedict) played exceedingly well and Miss Reeves, sang with great taste a new song of her own. The glees and part-songs were smoothly given.